

The Artist-Educator and the Small Community

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PREFACE

This brief paper is a statement of the beliefs I have developed with respect to the duties and personal responsibilities of the artist-educator. While the paper is of particular significance to the teacher in the small town, the size of the community is not necessarily of major importance. What is important to the small town instructor will in most instances be equally important to the urban teacher. My belief is that all artist-educators have definite responsibilities to himself and to his community. In the following pages I will attempt to state what I believe these responsibilities to be.

The paper includes three sections of importance to an art teacher--the artist-educator and the adult community; the artist-educator and the public school; and the artist-educator and his own creative efforts.

The contents of the paper harbor the experiences and education I have received as an educator in the past five years, and the opinions and attitudes I have formed as a result of these experiences. Basically the paper is a direct result of the sudden realization or discovery on my part of the limitations of my knowledge about my chosen field of art education. Five years ago it became quite apparent to me how disorganized was my understanding of the history and philosophies affecting art. I realized how limited was my comprehension of the materials used by the creative artist, and a need for the betterment of my skills in the transferral of art information to the school and community.

With the resultant awakening to the reality of my ineptness as a complete art educator I began an all out campaign to correct these deficiencies. I began to prepare myself for a graduate level study of all the art areas pertinent to the field of art education. In the following pages is recounted the preparatory activities and advanced study I undertook as a student at the University of Minnesota-Duluth; the development of an adult art program in the International Falls, Minnesota-Port Frances, Ontario area; a brief resume of the responsibilities of the public school art educator; the art educator as a creative individual; and the resultant conclusions and attitudes I have formed as a result of these activities.

CHAPTER 1

PREPARATION

Prior to applying for admittance to the graduate school at the university I began a strenuous period of reading from the magazines and books made available by a sympathetic library staff and the public school administration. I pored over slides, filmstrips, and reproduction files in my search for information that would better prepare me as an art teacher and as a graduate art student and community leader in the universal language of art.

As these intellectual preparations were being made I knew that there must also be involvement in the creative areas of my new endeavors. I also felt that the beginnings of a community program for others that were interested in developing a personal and group art activity must be attempted. So, while I was personally struggling eagerly with the problem of color, composition, and an emotional and intellectual statement in paints, we were beginning to gather a local fraternity of interested housewives, accountants, printers, journalists, teachers, and other various and sundry art neophytes into an active art organization. And while we weren't always sure of the best route, we always knew that we wanted to make art an important part of our town's life.

We gathered in small groups to paint and help each other. Because of my training, I became the "instructor" during this period of growth. Some of the students had had a bit of previous training as students of a short-lived program of oil painting by one of the town's

previous art instructors. As a result of these activities the community was presented, for the first time in its history, with a fairly respectable group of paintings in the local art show sponsored by the Federated Womens' Clubs. Our infant adult art activity had now made its meager beginning.

Of the creative work that I had done by the winter of 1961 I decided that the oil painting The Prophet¹ might be presentable enough to enter in the Duluth Arrowhead Exhibit if for no other reason than to let the Duluthians know that I intended to descend on them the following summer as a student seeking to learn as much as possible in the time allotted for obtaining a Master's degree in art. The painting was accepted and was exhibited in this regional show.

As a group, our community had its first out-of-town show when we were asked to exhibit in the winter of 1961 at the Duluth Art Institute. The work that I exhibited in this show was of a quasi-religious nature. The basic content of the painting, which I entitled Procession,² was controlled by an emotional attitude toward each subject, and by an equally emotional attachment to the linear technique of Georges Rouault, the belligerently religious French painter.

In the spring of 1962 I felt that I would test what I had learned by entering a work in the painting competition that was currently being sponsored by the First Federal Bank of Duluth. This

¹Figure 1, Appendix vi

²Figure 2, Appendix vi

painting was a highly expressionistic oil of a cellist that I had painted after seeing and hearing the gifted Guy Faillot play in concert. To my delight The Cellist¹ was one of the works accepted. A month later I entered it in the Town and Country Show in St. Paul. (The show was then known as the Rural Art Show.) The painting won one of the award of merit ribbons, and a few weeks later I placed it on exhibit in the Swedish Art Institute, where it was on view for three weeks.

The painting was typical, in a way, of the type of art work in my Master's show, in that it was a result of experimentation with various media. As is true of all of my paintings, I was trying to learn something about painting in all techniques in this period of growth, and the Cellist was a painting that was done by using cardboard strips dipped in oils and then applied to the canvas.

I used this technique for a brief time and then discarded it in favor of other approaches to painting that were more suited to what I had to say. In this respect, this is an all-important part of my personal approach to painting. I feel that the artist must try a variety of methods to solve a painting problem. What may be the right technique for one situation may very well not be suitable to another.

Further study and evaluation of my personal work as a creative person and as an art educator plus a perusal of the local adult art activities convinced me more fully of the need for more complete information to upgrade all of these areas of endeavor.

¹Figure 4, Appendix vi

In the following pages I have set down the activities I was involved in in the course of pursuing a Master's program at the University of Minnesota-Duluth. As has been stated in the introduction, the matters under consideration in this paper are the threefold duties of an artist-educator in a small community. These are, of course, his duty to the community as a public school teacher of art; his duty to the adult segment of the community; and his duty to himself as a creative person. I have therefore grouped this paper into three major categories. The first deals with the growth of the adult art activities in my home community and an analysis of this information as might relate to other communities. The second section deals with the art facilities and program in the public school, with particular emphasis placed on the junior high level. The third portion outlines the accomplishments and goals I have set in the pursuit of a method of personal creative expression.

CHAPTER II

ADULT ART IN THE SMALL COMMUNITY

While the majority of this section relates to experiences and activities in the town of International Falls, Minnesota, it should also serve as a sounding board for ideas and information that could be applied to other towns of a similar size and nature.

International Falls is basically a forest product town with a stable income and a history of a fairly sound economy throughout its years of existence. Its past is of a rather colorful nature, with the usual brawling and hardy society associated with lumbering communities. Following this aforementioned period of lumbering and a brief gold rush era, the community settled down to a steady production of paper products and building materials. It has a good school system, that will compare favorably with other towns of a similar size and tax structure. The town shares cultural and economic activities with its sister town of Fort Frances in Ontario, Canada. These two towns are connected by a much traveled bridge across the Rainy River, a natural boundary between Canada and the United States.

It was in this environment that our art clubs began a program of adult art classes in the summer of 1962. This program was geared to bring as expert as possible instruction to the local painters, and conceivably to create a summer program that might attract other painters to the area. In order to have the proper supervision of such a program of instruction, Mrs. Gene Ritchie Monahan was contacted in her New York

studio-gallery. After several letters between Mrs. Monahan and myself she agreed to come to our city and serve as an instructor-director for our infant art colony. In addition to Mrs. Monahan, Ruth Johnson of the University of Illinois, and Syd Fossum, then director of the Duluth Art Institute, were contacted and they agreed to teach in the workshop.

This left only the problem of obtaining facilities in which to teach. At this point a local resort owner entered the picture, and offered the use of his island resort as headquarters for the classes to be conducted by the aforementioned instructors. Delighted, we began to prepare publicity releases that would help to stir up interest both locally and regionally. Assisted by the veteran Gene Monahan, brochures¹ and registration forms were prepared. Drafting the services of the local publisher's wife, we soon had a barrage of publicity being fed into the local and regional newspapers. This led to the wholehearted support of the other student-painters in the area, and soon we were in our first summer of painting classes, and I was on my way to my first session of study at the University of Minnesota-Duluth.

Upon analysis of the results of this first Summer Art Workshop we found that we could expect to have a successful venture in this region if we were willing to give it the proper support and prepare adequately for each ensuing summer. This meant that we must

¹Brochure A -- Appendix 1

improve and expand our publicity coverage to bring our art colony to the attention of the region, if not the nation.

It also occurred to me at this point, that these activities could very easily become part of a research problem. If not as a part of my Master's degree work, at least for my own edification. Though the format of this research program was not realized until the following summer, it was germinating during the winter months of 1962-63. During these same winter months I continued to push for the development of painting and art appreciation programs so vital to an art activity for adult painters and interested followers of the community project.

The art clubs that existed in International Falls and Fort Frances, Ontario, arranged classes for beginning and advanced painters. Instructors in these activities were Gene Monahan, the director of our summer painting workshop; Leonard Melville of the local public school staff, and myself, assisting with the beginning painters.

As part of the art appreciation activities we presented a print exhibit of the work of the New York painter Boris Margo. Through his cooperation and the kindness of the Tweed Gallery, where this show had first been presented in this region, we had the start of a series of art exhibits of regional, and occasionally national artists in this city. We also began at this time a series of slide lectures and art film showings using materials from the University of Minnesota.

In the spring of that year we sought to further upgrade our

general program by obtaining more adequately prepared jurors to judge our art exhibit in the spring. While this exhibit had had several excellent judges in the past, we were concerned about obtaining the services of less qualified judges. This could result in some artistic backsliding and the movement of our creative judgement away from a goal of comparing favorably with other regional art. To prevent possible inroads we convinced the sponsors of the spring exhibit that they should seek to obtain the services of the best qualified art people available to judge our exhibits. They agreed, and we have been fortunate enough to have had excellent judges from the area colleges for the past several years.

In 1963 the Summer Art Workshop was moved to the mainland from its island residence, and preparations were again made for a season of adult art instruction. This time the classes were to be held in the village of Ranier, Minnesota, near International Falls. Gene Monahan was again appointed as artist-director of the activity. Instructors appointed for the summer included Earl Potvin, of St. Teresa College in Winona, Minnesota, and Ruth Johnson of the University of Illinois, who was rejoining our staff for the second year.

Improvements were made in the curriculum for these summer classes. In addition to an exhibit of the students' work at the end of each session, the artist-instructors held a one-evening seminar in which they displayed some of their work or showed slides of their paintings. They also spoke briefly on some of the pertinent subjects relative to their painting or the techniques being employed in their

teaching in the summer classes. These sessions were well attended by both the students and interested members of the community.

We also learned to be careful in the selection of dates for scheduling our classes. In other words, it was made obvious to us that certain times in the summer were not good insofar as attracting painters to our workshop was concerned. For example, one week that proved to be disastrous as far as student enrollment was concerned was the Fourth of July and Canadian Dominion Days celebration which fall at approximately the same time. Many potential students have family activities on those days, and so classes that week were without the desired amount of students.

During the summer of 1963 we obtained the services of the University of Minnesota-Duluth Design and Crafts instructor, Rudy Schauer. We set into motion a plan to present the first class for college credit to be offered by our group. Mr. Schauer agreed to teach a painting class on a University Extension basis in the summer of 1964.

In the Spring of 1962 our club joined the Northwestern Ontario Art Association. This organization is composed of a group of fifteen cities in Ontario and of International Falls, Minnesota that are working together to promote art activities in our region. In addition to bulletins describing the activities of each member town, the group sends art exhibits around to each member city, and also participates in an annual group show held each year at Port Arthur, Ontario, Canada. In connection with this activity I have

served as secretary of the organization and in this capacity was responsible for obtaining the services of judges for this Lakehead Exhibit.

Another Canadian involvement for our group at this time was the participation of many of our members in several painting workshops set up by the Northwestern Ontario Art Association in the Quetico Provincial Park. As a result of these classes our local organization was able to set in motion a summer workshop class taught by a Canadian instructor, thus giving our program a truly international flavor, both in student and instructor involvement. Mr. Guttorm Otto was the first of the Canadian art instructors to be hired by our organization. This Toronto artist, along with Rudy Schauer and three instructors from the classes conducted in the summer of 1963, Ruth Johnson, Earl Potvin, and Gene Monahan, composed our 1964 workshop faculty.

Our clubs have made a constant effort for improvement of the exhibition situation in the two border towns. Early in our growth the Federated Clubs awarded non-monetary ribbons of merit to the winners in various categories. The art clubs had arranged scholarship awards to six winners per year through a local interested patron. The exhibitors had also been the recipient of a small purchase award presented each year by a local insurance agent.

We decided that enough awareness of our activity was present in the community to warrant an art patron award. This was resolved by the simple expediency of printing 100 Friends of the Art Association

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membership cards that were sold to members who then became a potential recipient of the outstanding painting in the spring exhibit. While this was basically a raffle, it also had all the implications of an actual art organization for art patrons, and many of the members suggested that they would be interested in developing the activity into a legitimate organization. Be that as it may, our spring art exhibition now had a one hundred dollar purchase award.

This past year we added two more purchase awards as a result of the growing interest in our activities by the local citizens. These were awards presented by the local newspaper and one of the banks. This is but a beginning, we feel, and the exhibit will continue to improve as a result of the cooperation and growth of community interest.

Since there is always a need for funds to make an art activity like this grow we developed an annual Artists' and Models' Ball ² as a money making device. It also served as a part of our public relations program. The activity was first attempted in the spring of 1963. This was a modest affair designed to raise a small portion of the funds needed for the summer art activities. The dance proved to be a much greater success than anticipated. We felt that it should be repeated as a fund raising device, and proceeded to expand the activity. Renting a much larger hall, and with the stipulation that all in attendance should be in costume, the affair paid off in a handsome

¹Friends of the Art Association Membership card - Appendix 11

²Artists' and Models' Ball ticket - Appendix 11

fashion for the art association. As part of the money making events of the evening, the art club members painted three or four quick tempera paintings. The paintings were framed with cardboard frames furnished by the local paper making industry, and then auctioned off at the ball. In addition to the funds derived from admittance tickets, the auction sales provided enough money to pay salaries for three weeks of the summer art workshop.

The year 1964 was an active one for both myself and for the members of the art clubs. The University of Minnesota-Duluth arranged an exhibit of my paintings, and as a direct result of the studio work I had been doing as a graduate student at the university, my painting had improved to the point that one of my oils received a Best of Show award in the spring Federated Womens' Club Exhibit in International Falls. The art club members arranged a much needed spot for painting display, and also laid plans for a new art show of wider scope than the current local exhibits.

The exhibition area came about as a result of the feeling on the part of the art club members that there should be an outlet and continuous display area for their paintings and other art objects. We also felt that an adequate spot for incoming exhibits was also needed in order to be able to show this work to its best advantage, and to make it more accessible to the local residents.

We convinced a local restaurant and banquet room owner that he would be doing the community a great service if art objects could be housed in his establishment. We also set aside a special section in a

small gallery in the cafe where the matted work, ceramics, and Eskimo art could be housed. In the banquet room there was enough space on the wall to hang twenty paintings adequately. Following a flurry of letters and telephone calls we obtained serrigraphs, watercolors, and oils from local and regional artists. We also obtained a collection of Povungnituk Eskimo sculpture from a local importer-dealer.

It is hoped that this exhibition site will help to convince regional artists that they should exhibit in our city. The activity is still in its infancy, but we feel that this building will become a focal point for many community art activities.

In addition to this exhibition location and the annual art exhibits, we began an exhibition series which displays the work of regional and city artists at the local music concert series. Presenting such artists as Rudy Schauer, Guy Williams, Syd Fosseum, Signe Green, and others, the exhibits have met with much approval from the one thousand member concert group. Presented in the usual theater exhibit fashion, the paintings are exhibited in the lobby and halls of the school auditorium, where they are viewed by members before, during intermissions, and after each concert performance.

While this has been a chronological report of art growth in our community, it has been written in this fashion in order that I might give the reader insight into the background of the development of an adult art program in a community that has previously had relatively little of this type of activity. Upon examination of our work, and after contemplation of the work yet to be done, I feel the following conclusions can be drawn:

1. A good community art program in a small town that does not have the advantages of a bonafide art center, gallery, or museum can only be created if the local art teacher (or teachers) is willing to become involved. And in this involvement be willing to share his personal time and talents with the community art movement. Indeed, the art instructor must, in most instances, make the initial moves for the creation of an adult art program. Personally, I feel that an educator cannot be an 8:00 to 4:00 instructor. He must be willing to devote himself to evening activities in order to promote successful adult art.

2. The art instructor in the public school system will probably be the best qualified art teacher in the small community. It should be his responsibility to create an opportunity for interested adults to gain the necessary knowledge to be an active participant in the community art program.

3. In addition to local education devices the art instructor and members of the art community should create an opportunity for education by regional art instructors. This can be best accomplished through seminar and workshop activities.

4. This type of activity should be expanded further by making college credit courses available to the local artists and to the general community. These instructors should be the best available, and should be varied as much as possible.

5. In addition to creating as complete a program as possible for the public schools student, the local art groups should make college

level enrichment courses available to the high school senior. These courses should be offered throughout the year.

6. The artist-educator and the local art groups should strive for outstanding local art exhibits of the community art.

7. In addition to the exhibition of local art, the art participants should attempt to bring into the community as many regional exhibits as possible. They should create a regional invitational show that will result in the presence of outstanding art from other cultural centers.

8. The art community must gain the wholehearted support of community and school leaders.

9. We must also get as much community involvement as possible. The non-participating citizens of the area must be made to feel that they are an integral part of the art activity.

10. In addition to local support we must also seek out financial aids to art growth through state and national resources.

11. Through a complete publicity program the art group must create an awareness of art in the general community. It must also create a sense of pride in the people with respect to the accomplishments of the local art program.

12. While the local artists should be encouraged to create an outstanding community program, they must also be urged to participate in state and regional art exhibits. They must be encouraged to visit the outstanding centers of art in nearby cities.

13. We must also coordinate our work with other educational

endeavors, particularly in the realm of humanities. This can be done through various joint activities. Of particular importance would be the encouragement of bringing extension classes in these related subjects to the community.

14. Finally, the key to a successful art program is involvement by all of the members of the community, and a personal responsibility on the part of the local artist-educator to be a leader in this art growth.

CHAPTER III

THE ARTIST-EDUCATOR AND THE PUBLIC SCHOOL

The vital role art plays in education is beginning to be felt in schools all over America. Every day, in rural areas, small towns, and large cities, there is a greater demand for art teachers and a desire to include art activities in the classroom program. Teachers, parents, and administrators are discovering how valuable art experiences can be to the visualization of learning, and how it aids the young learner in expressing his ideas and feeling.

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While it is true that art is growing in importance in our country, it is also quite true that it will not continue to grow if an active and vital awareness of the value of an art program is not continually nurtured in the community school. This can only be brought about by a multi-method approach of presenting the importance and need of a complete art program in the school.

This approach involves a program of preparing adequate informational materials concerning the objectives and need for an art program. These educational materials must be printed or duplicated and placed in the hands of teachers, principals, superintendents, school boards, and parents. A well presented written statement of aims and objectives can do as much as all of the vocalizing of an entire year.

¹Widdiser, R. L., An Introduction to Art Education (World Book Co.) p.5

This material can be presented in a variety of ways. One of the better ways to instill an interested attitude in elementary teachers, for example, is to show a willingness to help with their work by preparing idea sheets or lesson plans that they can incorporate into the curriculum currently in use by a particular age group. These ideas are of a greater significance if the artist-educator demonstrates the methods to be employed in utilizing them.

The art curriculum should be constantly revised to maintain a contemporary quality in the thinking of the teacher and the production of the student. This material should be shown to the administrator to make him aware that the art program is alive and in a constant state of improvement and change.

The parents must also be reached with this important information. They must be made aware of the art activities of their children through printed statements of the objectives of the art curriculum. This material can be presented at school functions, and with the regular reports sent to the parents. Whenever possible the art program should be discussed with parents at the various parent-teacher functions.

Probably the best method of presenting ideas and programs to the community is in the old and honorable media of the Fourth Estate.¹ The newspaper in any small town is happy to have material to print if it is of a general interest nature, and particularly if the material

¹Publicity Release, Appendix iii

has been written in a sound journalistic style. Most editors are happy to have the page filling chores helped out with this type of contribution. They are, after all, intelligent humans who can spot a valuable activity if it is well presented.

In addition to the promotion of the art program in the community, the art teacher has an even greater responsibility to both himself and to the school district. He must be sure that the art program is more than just a veneer of words presented to the community. It must have a solid core of preparation and thought.

The public school art teacher should be well prepared in his chosen field. This will require at least a Master's degree or its equivalent. He must also have a willingness to continue his personal education through in-service courses, summer school education, reading, and involvement in statewide art organizations designed for the growth and aid of the public school artist-educator.

While the artist-educator must be concerned about his personal art preparation, he must also be sure that the facilities he uses are adequate, and that the class size will adapt to the space available. He must strive for the best equipment and room possible for his art students. He must also attempt to keep the class enrollment at a logical size for the room, and small enough for the art instructor to be able to give the necessary individual attention so needed by art students.

I maintain that an art instructor must be willing to give of his time in order to create an adequate art program in the school and

community. This does not mean, however, that he must surrender certain freedoms necessary to the personal dignity of the art instructor. In this respect, I believe that while he is promoting the art program he must also be an active participant in the promotion of a sound teacher-welfare program. Through membership in the local teacher organization he can voice his opinions and seek to obtain a solid program of good community-administration-teacher relationships.

As a result of this contact with the administration of the school, the art instructor should be able to obtain necessary freedom to move in a logical direction toward a successful art program. Part of this teacher freedom will be the availability of funds and free time for the art instructor to travel to other areas for art conferences and to view art exhibits and educational media relevant to his teaching.

It is also the responsibility of the artist-teacher to see that the student population is made fully aware of the art courses available to the students as a part of their public school education. He must also encourage the development of extra-curricular activities for the student. This can be handled in art clubs, or college credit courses through an extension program of the area college or university. He should also arrange for field trips to neighboring cities to view art activities, and exhibits. A trip to a college art department is particularly important to the art oriented student as part of his preparation for further education.

The art instructor must also provide adequate exhibits, films

and slides for the art curriculum to make it a complete and well rounded art program. In this respect, the local adult art exhibits will play a big part in the education of the public school student. The child must be allowed to view all of these exhibits, other travelling shows, and indeed must be encouraged to participate in exhibits that allow student involvement.

The instructor must also see that adequate reference books are provided in the art room. These can come from an annual budget provided for the art teacher for the purchase of art books, filmstrips, slides, and reproductions, and also from the local public library. In this respect, the teacher should arrange to keep the books from the library for a long enough period of time to make them available to all of the students as part of the instructional material.

The artist-educator must always promote the concept of the development of creativity in the public school. Not just in the art class, but he must seek to have this attitude become a part of all areas of the school curriculum. In the art class he should attempt to make the child aware that a person in any field who wishes to become outstanding must constantly attempt to bring new ideas and inventiveness to his chosen field. The individual who contributes to more than the status quo, be it carpentry, engineering or secretarial work, will have a greater success in our society, and in addition will have a sense of personal gain. Just knowing that he has added something worthwhile, and perhaps even unique, each time he works at his chosen field will surely result in a feeling of

successful accomplishment.

We are in a great new renaissance in this century, and the fine arts must be an integral part of the era. Indeed, art must strive to be a major factor in shaping the contemporary philosophy. In an age that leans heavily toward a pushbutton attitude resulting from the vast growth of automation, I feel that one of the major responsibilities to our society is to develop an attitude in the student that man must not sit back and let the machinery of our age dominate him. He must learn to utilize effectively the leisure time that these machines provide. This free time must be put to constructive and creative purpose in order that our social and mental well being will grow proportionately with the advance of our technological achievements. The art program should make the students aware of the relationship and compatibility of the visual arts with the other fine arts. He must be shown that both historically and philosophically the literature and music of each generation is in harmony with the art of each generation. The student must be taught to seek an awareness of the trends of his society, and of his century and of the effects of these trends on his personal life.

We must seek to nurture student awareness of our community, region, and the world. Are the philosophies of his society compatible with other societies? Is there a need for an interchange of ideas between his society and that of others in order to create this compatibility? The answers to these questions must be found by each succeeding generation, but it is the responsibility of our generation, and of our

schools, to help to answer these questions, or if we cannot, then create in the student the desire to find the answers himself.

Dedication to a student's complete education is the responsibility of each teacher. And a personal dedication to provide the student with a complete art program is the particular responsibility of the artist-educator. If the educational programs set forth are a success, the student will be an excellent potential for our adult community. And since it should be the goal of the artist-educator to promote a complete art program in the community, a successful art activity in the public schools will help to make the general results that much better, and the achievement of this goal that much easier.

CHAPTER IV

THE ARTIST-EDUCATOR AS A CREATIVE PERSON

The previous sections have dealt with responsibility of the art teacher to the public school, and to the adult segment of the small town. This phase will seek to point out the need of an artist-educator to be involved in a personal expression in art. While he can gain a sense of accomplishment and worth through the encouragement and education of others in the community, he must also meet the need we all have for a creative expression. In my case I have been seeking to accomplish this through painting, and through a search for a personal message in a style fitted to my needs.

Following months of painting preparations I entered the University of Minnesota-Duluth as an adult special. The first classes were taught by Dr. Arthur Smith and Boris Margo. It was in these classes that the seeds of a new personal creative effort were planted.

Under the tutelage of Mr. Margo I experienced one of my most invigorating periods of artistic growth. This man, while not a follower of the academic approach to the teaching of art, had a capacity for instilling a spirit of excitement and creativity in his students that was of incalculable aid to someone interested in becoming more creative. His charm, humor, and sense of the dramatic were so tremendously influential that my oils soon began to have exciting qualities that had heretofore been absent. He further encouraged experimentation in the use of oils and of a variety of tools that could

be applied to this media in manipulating it into a creative image.

In the course of the session I had many opportunities to talk to this great man, and in these conversations was able to discuss my thoughts about painting and painters, and about art in general. The effervescent personality of this artist always bubbled with the magic of his chosen field, and was of great importance in shaping my attitudes, lying like a fetal entity waiting to be born. Mr. Margo was also interested in what we were attempting to do with the public school and adult art programs in International Falls, and was kind enough to assist us by making one of his print exhibits available to us.

During my first session of graduate school I had an opportunity to sift some of my pet theories relating to the artist-teacher in the public school. In a class dealing basically with the history of art education I had an opportunity to learn about some of the attitudes and theories of art educators from the time of Ben Franklin to the present. It was also in this course that I came in contact with the style of art known as Art Nouveau. While it didn't immediately affect my painting style, I was so intrigued with the curvilinear shapes and lines of this short-lived period of romantic art that I was determined to study it further to see if it might not have something to offer me in my search for a personal technique or visual statement.

Paintings which I completed during this first session which seem to hold a particular significance include The American Cup Race ¹,

¹Figure 5 - Appendix vi

¹
Ore Harbor , and Don Quixote. Ore Harbor is a bold linear painting in which I tried to capture some of the Duluth sights and sounds. The American Cup Race was a painting of a sailing vessel in which I stated my personal reaction to the flight of such a vessel across the Atlantic. This painting was later accepted in the 1963 First Federal Art Exhibit. In the painting of the lugubrious comic-knight Don Quixote I tried to sum up what I had learned during the painting session in a few bold strokes of line and color. Mr. Margo was kind enough to tell me that this painting was my best expression of the summer, although I personally believe he was more pleased with a painting I called ²
Pagan Image . This oil stemmed from a riotous sculpture building activity our class had participated in on the beach of Duluth's Point Park. And in the painting I attempted to depict the activities of that day.

During the interim period between the summer of 1962 and 1963 I continued my research of painting and its variables. Taking a page from a young scholarship student at U.M.D., I experimented with the use of rollers and oil on several of the paintings completed during this period. The most successful painting of the phase, in my estimation, was the painting I called ³
Cityscape . Working toward the goal of painting a panoramic view of Duluth, I sought to capture the sweep of the high bridge, the ore docks, the buildings, and other images that were to be found in the visual story of this lake harbor.

¹Figure 6 - Appendix vi

²Figure 7 - Appendix vi

³Figure 8 - Appendix vi

Using the roller to create the sweeping shapes and forms, and cardboard to create the linear qualities, I feel that this painting with its ore colors was one of first successes.

During this same period I began to experiment with aluminum and steel floated in plastics. The first painting to reach a reasonable point of success was The Amazon¹. Combining the use of rollers, cardboard, and a palette knife in this painting, it became a hard, militant figure that I feel typified the Spartanism of the mythological female warriors. Here is a media that shows promise, but I feel that it needs a particular type of subject matter or complete abstraction to be successful.

In the painting of Lazarus² I returned to the search for truth in an expressio-religious painting. This painting captures the figure of Lazarus in dire need of resurrection. The badly decomposed body is intermingled with the burlap of his clothing. While the minister who purchased this painting does not necessarily agree with the fitness of my version of this biblical figure, he concurs that the emotional factors of the subject, the shock of this phase of the story, are exciting. I felt that this was the only way the story could be told by me.

During the summer of 1963 I was involved in an exciting design program taught by Mr. Rudy Schauer; a continuation of research work in

¹Figure 9 - Appendix vi

²Figure 10 - Appendix vi

art education, and a fruitful session of painting with the New York artist Morris Kantor.

The course in applied design taught by Mr. Schauer was one of the high spots of my matriculation at U.M.D. For the first time I came in contact with a craft process that had the stature of the fine arts. In addition to learning some of the basic skills needed for this creative area, I was pleased to be able to complete two objects that I felt had, in one instance a painterly quality, and in the other a good design content.

One of the creations is an enamel painting of completely abstract nature. One might say that it presents a definite abstract-expressionist aura, and in its gleaming, metallic enamel contains a strong religious connotation. The other work is also of a religious nature, but is a crucifixion rendered in a crisp, stylized design. The figure is composed of silver, combining rods and flat silver. The sculpture is backed up by ebony on a raw linen surface, and framed in bare white pine. The effect of these materials combined with the simplicity of the design has resulted in a striking example of religious art. Other pieces designed and constructed in this class were shown in my master's show in the summer of 1964.¹

Work under the tutelage of Morris Kantor was begun during the second session of that summer. Under Mr. Kantor's guiding hand my canvases took on a more painterly quality. Although the use of a linear content was still prevalent, the surface of the canvas began to show a better knowledge of brush technique. This new technical

¹Figure 22 - Appendix vi

ability led to the danger of too much facility, and on occasion my painting had only the quality of a thin surface of slick painting. Still the painting I was doing under Kantor's guidance was not all clever arrangements of lines and shapes, but showed an ever increasing insight into painting.

In the beginning of this period of study my painting continued in the style of the Lazarus painting, except that the works I did were of a completely non-objective nature. The paintings Collage¹ Rouge and Collage Verdant contained the same elements of burlap and oils, but were more oriental in flavor. The latter painting had a quality not unlike jade, and the design elements were reminiscent of the stark tree construction to be found in some Japanese art.

Except for the objects created in the silver and enamelling design class these two paintings were the only completely abstract works I did that summer. While still working on these paintings I began work on a semi-abstract painting that dealt with both an emotional and intellectual reaction to the nuns to be seen walking about the university campus. The painting is called Conversation² because in it I tried to capture two sisters engrossed in animated discussion while moving across the school grounds. I chose warm yellows, yellow-oranges, and analogous colors because I felt they best stated the warmth of both the summer season and of the personalities of my subjects. The nuns in the International Falls parish apparently agree that black

¹Figure 11 - Appendix vi

²Figure 12 - Appendix vi

and white could not have been used to create the visual image I had in mind because they now have the painting prominently displayed in their quarters.

1

My painting Maid of Orleans followed on the heels of the painting of the nuns and was also of a religious nature. In attempting to capture the personality and spirit of this young girl touched with a devine hand I knew I must combine in my coloring and composition both an airy and a gentle quality. The painting must also have a strong figure capable of doing the arduous tasks this maiden had set for herself. I chose to keep most of the painting in pale blues and whites with enough warm coloring to keep the figure related to this world. While not everyone agrees with me, I feel that in this painting I began to combine the ingredients of both intellectualism and emotionalism in a painting. Both so important to my creative effort.

This oil was followed by a painting in which I tried to combine these latter qualities in a canvas that I had been commissioned to do during the summer months. This proved to be a difficult assignment, for the Scandinavian lady who had requested the painting had led me to believe in very certain terms what she thought this painting should be like. I did not want to paint for just her wishes, but to try and include my own desires and attitudes about the subject. The work I entitled Viking,² and in it I did as much as I could to put my own thoughts and feelings about such a subject.

¹Figure 13 - Appendix vi

²Figure 14 - Appendix vi

The painting did not become complete until I had ignored the lady's wishes and painted the oil the way I knew it had to be done. The painting says what I wanted it to say about the fresh and tempestuous air that would whistle about a viking ship. Cool colors for the sea and sky, but warm coloration to typify the hot-blooded warriors who sailed the ship.

Other paintings were completed, and then I began to work on another version of the Duluth harbor. This painting I called St. Louis Bay,¹ and in it I tried to capture the elements of industry surrounding the fog shrouded bay. The imposing high bridge between Duluth and Superior is much in evidence. To imply the newness of this bridge and of the lakeport itself I left the bridge in its red lead phase. A new harbor, needing only a coat of paint over the red primer and it would be ready to face the challenge of the world's seaports.

My paintings during the winter of 1963-64, were more metallic than oil. Taking a page from the Fauvists, another from certain California trends I had viewed in December, and a third from the currently successful Pop art, I attempted to create two images painted on glass that depicted some of the glossiness of our society. The first one was a creation I entitled Lilith after the old demi-god of ancient Hebrew mythology. While I lifted the personality and title out of the Talmud, the picture also depicted the shallow world of many of the females of our present society.

¹ Figure 15 - Appendix vi

More successful than this painting was the work that followed which I called Her Bedroom Window.¹ In this creation I was again influenced by the work of earlier artists. In this case it was the work of Kirchner that intrigued me because I felt that he had described the decadence of the society following World War I so capably. I felt a page could be taken from his book and be applied to the work I was currently doing. The figure has been painted in pure basic hues on a black background. The linear elements were completed in aluminum, and the whole appearance of the image is pure Sears, Roebuck lingerie, with all the implications cast by a typical fashion photographer. The painting reflects the attitudes of our society as it diligently seeks the many material comforts.

Another painting of this period was also in aluminum, but not nearly so filled with attempts at message content. Far less emotional in nature, this metallic statement is an abstract work done with splashes of liquid aluminum on hardboard (Masonite). The entire image is stained and varnished, and quite effectively depicts the birth of
²
 a new star.

Recent work with this metal has more or less convinced me that plastic aluminum has a place in art, and in painting, but the hard, cold quality of the metal does not fit my present attitude toward painting.

The paintings listed in the catalog designed for my graduate

¹Figure 16 - Appendix vi

²Figure 17 - Appendix vi

exhibition were done before the summer of 1964, with the exception of the painting that I labeled in tongue-in-cheek fashion The Psychology of Learning.¹ The intent of this painting is actually a continuation of the study of our society, and the shallow vagaries of this world. The subject is based on a study of narcissism (or narcissism) and in a nouveau-surrealistic fashion depicts a vain birdlike creature pecking away at the mirror of vanity. The style, while having this surrealist quality, has overtones of the curvilinear qualities of the Art Nouveau movement. The coloration is in a triad harmony, but with the entire composition toned to a jarring note, creating an almost discordant sound in this interpretation of another aspect of humanity.

A painting completed just prior to this period is the work I call Lightning Class.² This oil continues my use of paints in the fashion started in an earlier period under the tutelage of Morris Kantor. As implied by the title, the painting has a sailboat as its subject. The interpretation is not as obvious as it sounds, with curved lines again being employed in this rendition of the wind, sails, and movement of this outstanding sailing vessel. The concern for a dominant line as the major element in the painting has perhaps gone too far. I feel that the linear qualities might have been subdued in order to let the color and shapes involved serve their purpose in the composition. The color is an intense use of a split-complement harmony involving blues, red-oranges and yellow-oranges. Perhaps the

¹Figure 18 - Appendix vi

²Figure 19 - Appendix vi

color is out of harmony with the intent of the painting as well.

This painting was followed by another oil involving the subject of sailboats. Called Squall at Dockside,¹ it depicts just that-- the violent agitation of sails and water during a sudden squall. This expression of my feelings about such a subject is far more satisfying to me than its predecessor, Lightning Class. The work was rewarded with a Best of Show award in the spring art exhibit sponsored by the Federated Womens' Clubs of International Falls, Minnesota.

Shortly before the summer of 1964, I completed the third painting in this series involving violent expression and a domination by blues and oranges. This work was a completely abstract rendition of the sounds and color of an exciting concert in brass and strong woodwinds. Entitled Concert,² the painting met with success at the annual art exhibit at Fort Frances, Ontario. Mr. Paul Bennett, director of the Ontario Art Institute, and juror of the show, stated that "the painting presented its case in excellent fashion". In this canvas I tried to capture the sounds of the brassy sections of the concert, with a counterpoint of color and shape typifying the woodwind sounds. Linear elements threading their way through the painting completed this interweaving of Debussy melodies.

My graduate exhibition was presented to the public from August 11 through 16, 1964. The exhibition was a retrospective showing of much of the work I had completed since the beginning of my graduate

¹Figure 20 - Appendix vi

²Figure 21 - Appendix vi

study. The paintings are listed in the catalog to be found in the Appendixes of this report.¹ The exhibit met with a pleasing amount of success, and was mentioned in various press and television outlets. The exhibit was coordinated with an exhibition of ceramics by Mr. Marvin C. Myres, another graduate student. With the paintings and jewelry on the walls, and the ceramics very dramatically arranged throughout the gallery floors, the exhibit presented an exciting appearance. The two mediums were in complete harmony, one complementing the other.

I feel that I have come a long way from the semi-trained art teacher who entered the Duluth University in the summer of 1962. Today when I paint, or draw, or work with other art media, I feel some sense of purpose in what I am doing. I also feel that because of the excellent instruction I have received I am ready to attempt to create in a fashion that is honest to my beliefs and desires.

I sincerely believe that art must be created through a mysterious amalgamation of intellect, emotion, and that necessary catalyst--² imagination. Graham Collier states in his book Form, Space, and Vision that the artist "will be asked to look intently at many things and to search and analyze rather than tacitly to accept". That "he will be confronted with many problems of form and...space". He is asked to "develop an attitude or mood about them--to generate an aesthetic response to form and space". The artist will discover that "this

¹Ray Berg and Marvin C. Myres, A Graduate Exhibition - Appendix iv

²Collier, Graham - Form, Space, and Vision (Prentice-Hall, Inc.) Introduction, p.ii

aesthetic response can spring from two sources: from the intellect and from the feeling. Both are ways of knowing and recognizing those special qualities of form and space which activates our aesthetic sensibilities. Both are required to make an adequate response".

Mr. Collier continues by stating that "an act of perception alone, even when acute, is insufficient to produce a work of art. There must also be the compulsive force of the imagination, for only the imagination has the power to turn fact into art. We say a person has vision when he combines a capacity for heightened perception with a sensitive imagination and is strongly affected by mood".¹

Max Scheler writes that "the purpose is not to reproduce what is already given (which would be superfluous), nor to create something in the pure play of subjective fancy (which can only be transitory and must necessarily be a matter of complete indifference to other people), but to press forward into the whole of the external world and the soul, to see and communicate those objective realities, within it which rule and convention have hitherto concealed."²

Like all beginners, I was intrigued with the realities of the world around me. Not the inner truths of the object, but the surface visuality of a subject or object. As I progressed through the various stages of development from a neophyte realist to the painter I am today, I became more and more aware of the equal amount of importance that must be placed on the three factors that control my art. I realized

¹Ibid - p.11

²Scheler, Max - The Nature of Sympathy (London: Routledge, 1954) p. 253

that an intellectual approach was not going to be significant enough by itself. That I must inject an emotional factor into the creative act. I also realized that these factors are not enough to satisfy the desired results. The element of imagination must be incorporated as a catalyst.

In the course of my painting experience I found myself drawn to a curvilinear attitude in my painting. This was reinforced by information gleaned from a course in art education in which I was made aware of a style of art known as Art Nouveau. In preparing a report on this short-lived style I became aware of the relationship it had to many of the ideas I had been toiling with in my painting. Work that had been rigid in nature became more fluid. Rectilinear thinking had slowly been replaced by a softer, more curvilinear theme. I began to feel that a search into the Nouveau thinking might be very beneficial to my creative work.

In his chapter on style Bates Lowry includes information that coincides with the basic attitudes that I have developed in the past several years. He states that "if...we should seek to define more precisely the style of the period around 1900, we would discover that among the many works related to it are several that we had seen previously only as isolated objects-works, for example, the paintings by Klimt, the woodcuts by Schmidt-Rotluff and Munch, and the paintings by Vuillard. And, too, we would come to see that Gauguin's concept of the visual image as a combination of shapes, his two dimensional rendering of space, as well as his concern for the surface appearance of the

canvas are not only ways of seeing that he shares with other artists of his time, but ways that he may, to some extent, be credited with originating. Examining such works from this era also would reveal to us the influence exerted on these artists not only by the Japanese woodcut but by the works of earlier artists of such diverse periods as the eighteenth century in France and the fifteenth century in Germany. From the works like the entry hall designed by Horta (Tassel House, Brussels-1892-93) we would learn that these artists strongly desired to make their work appear as if it were a growing, organic structure of the botanical world. And we also come to learn from paintings...by Denis, of these artist's inclination to express themselves through symbols.¹

"The more clearly this style begins to emerge in our mind as an independent entity—a kind of phenomenon of the visual world—the more we begin to see possible interrelations among the many diverse qualities we have discerned in it. Consequently, we find ourselves defining the Art Nouveau style in progressively broader terms; formulating a definition of the style that is not only pertinent for the individual work but, at the same time, is sufficiently comprehensive to include all of the works we have discovered to belong to the style. Viewing the style as a whole leads us to see, for example, that the similarity of Guinard (Art Nouveau furniture designer) and those of the French eighteenth century is not significant because of any

¹Lowry, Bates, The Visual Experience (Prentice-Hall and Harry N. Abrams) 1964 - pp. 247-248

specific relationship between the Art Nouveau period and the eighteenth century, but that it is significant...in that it is a particular manifestation of a general tendency of many of Guimard's contemporaries to return for inspiration to earlier works of art that show an insistence on the use of the curved forms and sinuous line. Continually evaluating in this way the particular example in relation to what we know of other works eventually transforms our image of the style as a constant, self-contained but abstract concept into which it is envisaged as a living force. We feel its power, for example, when we recognize that in some of their works created long after the Art Nouveau style had subsided, both Picasso and Kandinsky still reveal¹ the influence that this style had upon them in their youth."

Continual research and study of the style has convinced me more and more of the importance of its existence. Traveling down the coast of California in December of 1963 I discovered so many evidences of its influence that I was further convinced of the research I must do with respect to this style. If the artists were not working in the obvious Art Nouveau style, they were under the influence of people like Kirchner and some of the German Expressionists who owe a debt to the Nouveau periods of Munch and Gauguin.

"If we wish to take advantage of this flash of perception to acquire a greater understanding of the creative mind, an even further synthesis of the style is necessary. We must seek to determine the

¹Ibid - p.249

the significance that each observation acquires when it is seen in relation to the others. For example, we must see what we have learned of the Art Nouveau artist's interest in nature in conjunction with his marked preference for expressing this interest in materials like iron, glass, exotic woods, and gems. When plant forms are seen in this context, the artist's fascination with them no longer seems, as it otherwise might, to indicate delight in nature for its own sake, but seems to suggest a different attitude. The stalk, the leaf, and bud--when cast in these favorite materials, imbedded in the flat mosaic wall, or held taut upon the surface of the painting--appear to be used as foils in a conflict between the man-made and the organic worlds. By virtue of this insight we come to recognize that by this preference for materials that carry the connotation of artificiality; by his inclination toward forms of art that call attention to themselves as artifacts (mosaics, embroideries, stained glass, and stencilled wallpapers); and by the premium that both of these preferences place upon the art of the maker and the skill of the creator, the artist consistently states that a work of art is a thing apart from either what he represents--or, from a functional sense, what it actually may be--such as a desk by Guinard.¹

"Similarly, we may now see that a conscious contrast between form and representation also underlies the Art Nouveau artist's predilection to use a symbolic rather than a descriptive statement in his work, for a symbolic presentation basically gives precedence to the form of the symbol over what is actually symbolized. The more sharply

¹Ibid - p. 249

our attention is focused on this aspect of the Art Nouveau style, the more we realize that line and shape are not an end in themselves, but the means by which the artist is able to assert the priority of art's formal arrangement over the material out of which it is made, as well as over the function it may perform or the object that it may represent. Progressively we come to understand that this style's hallmark of the sinuous line and curved shape is the visual expression of a creative attitude which has as its primary goal a work of art whose principal meaning rests in its physical, tangible self.¹"

While not everyone will agree with me about the merit of this style of art, I feel that to me it presents a very important content and meaning. I have studied the Neo-Plastic artists and accept them as a tremendous force in twentieth century art and architecture. I also feel the coldness and unemotional quality of their statements. I realize that one could follow the route of Willem de Kooning and his extremely emotional and abstract swing from the non-objective, but I have tried this road and find it lacking the symbolic quality that I wish to create in my paintings. Perhaps the fact that there is symbolism to the point of Surrealism in my current work denies the Art Nouveau heritage I insist I am using, but I think not. I need only recall the work of Munch and Gauguin. My use of the Art Nouveau principles is no greater than the information I have gained from the Symbolists, the Canadian Emily Carr, the International art of the Middle Ages, Japanese prints, or the stylized art of such societies as were found in pre-conquest Mexico.

¹ Ibid - p. 250

My study has entertained the areas of music that incorporates the symbolism and imaginative emotionalism of which I write. Composers like Debussy and even Strauss have an abstract and romantic quality that was intended to relate to this attitude of an intellectual and emotional symbolism.

All of these ideas must be considered as an integral part of my thinking but always in the same sense that these other styles only reinforce my belief that much can be gained from the theories of the Art Nouveau group.

"Our discernment of the significance of the Art Nouveau's principle characteristics as reflections of the artist's intention leads us to sense more acutely its vitality as a complex of creative ideas and convictions." In some of his work "Kandinsky's arrangement of clearly separated areas of color and curved shapes upon the surface of the canvas is in itself reminiscent of Art Nouveau forms that appear in his work of the early 1900's." Now "if we conceive the Art Nouveau as a style whose artists sought to establish the primacy of the world of art forms and consciously to separate it from the world of nature, then Kandinsky's relationship with it becomes meaningful in that it gives us insight into what may have led him to create paintings like...¹Summer²...in 1914."

"Understanding the Art Nouveau style in terms of the primacy it gives to the artist and to the world he creates may also suggest

¹See Art Nouveau Illustrations, Appendix v

²Op Cit, p. 251

to us something of the creative attitude that underlies a work of art... by Jackson Pollock. In these last two instances we...think of the Art Nouveau style as representing a cohesive body of artistic thought, which by its occurrence is responsible for determining the art that followed it. Now that we can see this style as the expression of a specific aesthetic attitude, it emerges for us a creative force in its own right.¹

"To think of Art Nouveau as representing, or being the product of, a specific creative attitude enables us to see it within the framework of the whole series of such attitudes that constitutes the history of man's creative activity. We can understand more exactly the connotation of this particular attitude by comparing it with the ways in which artists had previously conceived their own work. We try to see... whether, within the numerous recognizable styles of Western visual arts, there is a parallel to the Art Nouveau style."² As noted earlier, we have found evidences that this is true.

I do not mean by this brief dissertation on the Art Nouveau style that I intend to paint as the artists of the turn of the century did. I intend only to state that I have found attitudes in this style---and in other related styles---that I wish to draw from in the course of my creative effort as an artist-educator.

In the Art Nouveau style, in the style of the medieval International style, in the curvilinear attitudes to be found in a multitude

¹Ibid - p. 251

²Ibid - p. 251

of cultures, I find the information, and, if you will, the inspiration for my painting. I truly feel that in these areas of endeavor I can draw nourishment for my work. I truly feel that a symbolic, intellectual and yet emotional painting is possible. And since it is possible, and I have found many artists and writers who agree with my desires in painting, I must attempt to work in this fashion.

There are some who will say that there is a danger of eclecticism in such an approach to art. But no more than the frantic chase by many of our young artists to catch whichever style is currently popular. In any event, I would rather tread the path I have chosen, drawing inspiration from a multiplicity of styles related to my work, than to scramble frantically after what might presently be fashionable.

I believe that I will be able to incorporate in my work all that is needed for it to be of the philosophy of this century, and at the same time utilize the thinking of respected philosophies of the past. My paintings can be quite abstract in nature, but they must still communicate my thoughts to the public. To do this the viewer may have to search diligently to read the symbolism of my work, but if it is as successful as I hope to make it, this can, and will be accomplished.

In any event, I will continue to pursue my course of being the best artist possible and at the same time working to bring to the people of this small community the multitude of art activities and education that an entire populace is deserving of from its artist-educator.

To continue the local adult art activities we have been promised by the University of Minnesota Extension services at Duluth and St. Paul, the fullest cooperation possible. We can enlarge our summer classes to include a varied schedule of humanities courses. We are working toward a Hay Foundation Grant for our activities. I know that my personal work in the creative phase of this activity will grow with this expanded contact with painters and college educators.

Finally, there is the sense of accomplishment I feel as a result of working as a student at the University of Minnesota-Duluth, with the International Art Association, Inc., and with the artists, both locally and regionally. Certainly there is a feeling of satisfaction derived from being an art teacher in the public schools, but this can be magnified when the artist-educator can say he has helped to broaden the art program to include the entire community, and has also been able to participate in personal creative efforts that he feels are moving in the direction of satisfactory results.

When the artist-educator can see that the art in his community is keeping pace with today's burst of art awareness in the country, and a healthy art growth is happening in his town, in his school, in his life, then the sense of personal pleasure is boundless.

APPENDICES

ART

AT ATSOKAN

47

For the first time in this region, art instruction will be offered to interested patrons of a summer resort. Designed to tie in with the atmosphere that Olive and Gerald Wagness have created for the vacationers visiting their island resort.

Atsokan Island is ideally located for painting classes with a beautiful panorama of trees and water for landscapes and with interesting and even exotic objects to be found on its beaches and shores for still life and design composition.

In order to bring capable instruction to the area for all of their members to use and to encourage outstate artists, art students and Sunday painters to visit this art colony the International Art Association of International Falls, Minnesota and Fort Frances, Ontario have obtained three very competent instructors from various parts of the nation.

Gene Ritchie Monahan of New York City will be the director of the activity and will in-

struct classes during two week sessions. She has painted and taught since 1936. In 1941 she returned to the University of Minnesota and earned her M. A. in art education. Gene has been included in national exhibitions where she has been awarded various prizes. Her one "man" shows have been seen in Massachusetts, New York, Pennsylvania, Illinois and Minnesota. Her most recent awards were a prize in the New York State Penwoman's Biennial this year and she is currently exhibiting in the Smithsonian Institute.

Syd Fossum, director of the Duluth Art Institute will be another of the instructors. Mr. Fossum is a successful regional artist whose abstractions in oils and graphic art are in permanent collections and exhibits across the nation.

Ruth Johnson, an instructor at the University of Illinois, is prominent in art circles in the Illinois area. She will emphasize water colors during her weeks of instruction but will assist in other media students might wish to work with.

CLASS SCHEDULE

1. Gene Ritchie Monahan — Classes in drawing and painting. Choice of media. June 4 to June 15.
2. Syd Fossum — Classes in drawing and painting. Choice of media but emphasis on oils. June 18 to June 29.
3. Ruth Johnson — Classes in drawing and painting. Choice of media but emphasis on water colors. July 2 to July 13.
4. Gene Ritchie Monahan — Classes in drawing and painting. Choice of media but emphasis on oils. July 16 to July 27.

All classes will meet for instruction from 1:00 p.m. to 4:00 p.m. unless other instruction time is agreed upon by the instructor and class thus allowing ample time for other vacation activities.

Cost of instruction will be \$10.00 per week with five days of instruction per week planned.

Living accommodations at Atsokan Island are presently in the following group and family price range:

1. Bay Cabin — Will sleep four comfortably \$65.00 per week.
2. Cabin on the Hill — Accommodations for four to six guests. \$75.00 per week.
(\$10.00 additional charge for each guest beyond four).
3. Breezeway Cabin — Accommodations for four. \$85.00 per week.
4. Major Cabin — Accommodations for four to eight guests. \$125.00 per week.

(\$10.00 additional charge for each guest beyond four).

5. Harbor Cabin — Sleeps two. \$30.00 per week.
(This cabin has hot and cold water only).

The art instruction offered by these competent art instructors combined with the swimming, boating, reading and relaxing facilities of Atsokan Island are a guarantee of a superb vacation. We'll be seeing you this summer.

The International Art Association

Appendix i
Brochure A



INTERNATIONAL ART ASSOCIATION'S SUMMER ART WORKSHOP

48

on Rainy Lake

June · July · August



Spend your vacation at an artist's paradise on the Canadian Border! The International Art Association of International Falls, Minnesota and Fort Frances, Ontario is again sponsoring a summer art workshop in their dock-side studio and headquarters in the picturesque village of Ranier, Minnesota on Rainy Lake across the International Bridge from Fort Frances and three miles east of International Falls. The Association has engaged outstanding, internationally-known artists and teachers.

Come alone, bring your family or a group of artist friends, and discover the inspiring paintableness of this wilderness area. Enroll for a week — or two — or the whole summer of classes.

The 1964 Summer Art Workshop begins June 15th and continues for ten weeks with morning, after

noon, and evening classes. All artists, from beginners to advanced students are welcome — any age from 16 up, to work in any medium. Emphasis will be in the medium and/or subject matter for which the instructor is best known. Choose any part or all of the program offered.

To insure a place in the classes of your choice, register early. (Reservations are already being taken for the University credit course.) Detach, fill in and mail the registration form below, accompanied by check or money order (payable to the Treasurer, International Art Association Workshop) for \$2.50 for each week of classes checked. Balance of tuition is payable during the registration period preceding the first class of each week. When models are used, the expense will be shared by class members.

SCHEDULE OF CLASSES, FACULTY AND FEES

● MORNINGS:

Tuesdays and Thursdays, 9:00-12:00 A.M. — SKETCHING, DRAWING, WATERCOLOR

Tuition Per Week \$8.00

RUTH JOHNSON: M. A. University of Iowa, Chicago Art Institute. Outstanding artist in drawing and watercolor. Instructor in Department of Art, University of Illinois. Winter residence: St. Joseph, Illinois. Summer residence, Rainy Lake.

● AFTERNOONS:

Monday through Friday, 1:30-4:30 P.M. — DRAWING AND PAINTING

Per Week \$20.00

GENE RITCHIE MONAHAN, Director. M. Art Ed. University of Minnesota (Minneapolis), National Academy of Fine Art, N.Y.C. Internationally known portrait painter. New York studio for ten years. Present residence and studio-gallery, Ranier, Minnesota.

GUTTORN OTTO: Born in Poland, educated in Europe. Currently residing in Toronto, Ontario, Canada. Prominent Canadian Landscape artist. Has exhibited extensively in Europe, Canada, and across the United States.

EARL POTVIN: M.F.A. Cranbrook Academy of Fine Art. Imaginative, provocative, artist-teacher. Widely exhibited. Instructor in Art Department, College of Saint Teresa. Living in Winona, Minnesota. Summer residence, Sturgeon Lake.

Monday through Friday, 1:00-5:00 P.M. ART 77 or ART 96. 3 Credits. Two-weeks \$30.00. University of Minnesota, Duluth, Extension Division is offering.

ART 77 WORKSHOP IN PAINTING. 3 Credits. Workshop in creative oil or water color painting for beginning and advanced students; studio and individual assignments. (No prerequisite required).

ART 96 PROBLEMS IN DRAWING OR PAINTING. 3 Credits. (For Art Majors or Minors) Individual problems in drawing, oil or watercolor painting for advanced art students.

RUDOLPH SCHAUER: M. S. University of Wisconsin, Madison. Distinguished craftsman and prize winning artist. Professor in Department of Art, University of Minnesota, Duluth. Home in Duluth, Minnesota.

Monday through Friday, 1:00-3:30 P.M. — ADVENTURES IN ART (ages 10-16)

\$6.50

LEONARD MELVILLE: M.A. Colorado State College of Education, Greeley, Colorado. Inspiring artist-teacher, International Falls High School. Home and Studio on Rainy Lake.

● EVENINGS:

Tuesdays, 6:30-9:30 P.M. — DRAWING AND PAINTING

Ten Weeks \$35.00

For business men and others who cannot attend day-time classes. Taught by Workshop faculty: Monahan, Otto, Potvin and Johnson.

Thursdays, 7:30 P.M. Seminar — EVENING WITH THE ARTIST. Each instructor will be spotlighted, giving demonstrations, exhibits, talks, or showing slides.

Fridays, 7:30 P.M. — EXHIBITION OF STUDENT WORK. The above event will alternate each week with student exhibit — the International Art Association playing host to students, members and the public.

Bring your own. A list of supplies available locally will be furnished.

Brochure B

ART SUPPLIES:

ACCOMMODATIONS:

Accommodations to fit every taste are available, from island cabins to tent-sites. Hotels, motels, resorts, floating lodges, rooms, or private, municipal, and state camping sites for tents and trailers are here. (Also canoe, boat, bicycle and tent rentals.) A few resorts offer our students part time jobs in exchange for room and/or board. Send all requests for information and listings of accommodations to the Chamber of Commerce in International Falls, Minnesota, or Fort Frances, Ontario, Canada.

Registrar: Treas. Print Name

INTERNATIONAL ART ASSOCIATION'S SUMMER ART WORKSHOP

Date

Gene Ritchie Monahan, Director — Ranier, Minnesota

Enclosed find (check or money order) for registration fee (\$2.50 per week of classes) and register my name for the classes indicated below.

Tues-Thurs A.M.	Mon-Fri P.M.	Tues-Thurs A.M.	Mon-Fri P.M.
June 15-19	Monahan	July 20-24	Monahan
June 22-26	Otto	July 27-31	Schauer
June 29-July 3	Otto	July 3-7	Schauer
July 6-10	Potvin	Aug 10-14	Melville
July 13-17	Potvin	Aug 17-21	Monahan

Status: Beginner Intermed Advance Name of Art Affiliation, if Any

SUMMER ART WORKSHOP

Gene Ritchie Monahan, Director

Ranier, Minnesota

Signed

Address



INTERNATIONAL ART ASSOCIATION

INTERNATIONAL FALLS, MINNESOTA . . . FORT FRANCES, ONTARIO

PRESENTS OUTSTANDING ART INSTRUCTION

- **VIKTOR TINKL — TORONTO, ONTARIO**
- **GENE MONAHAN — RANIER & NEW YORK**
- **RUTH JOHNSON — UNIVERSITY OF ILLINOIS**
- **FREDDY MUNOZ — UNIVERSITY OF MINNESOTA-DULUTH**

RETURN TO: **RAY BERG**
PUBLIC SCHOOLS
INTERNATIONAL FALLS, MINN.

TO:

DRAWING AND PAINTING CLASSES TAUGHT BY OUTSTANDING CANADIAN AND AMERICAN ARTISTS. ALL CLASSES INCLUDE A LECTURE SEMINAR AND EXHIBIT OF PICTURES OR SLIDES BY THE ARTIST-INSTRUCTORS.

CLASSES OF TWO WEEK DURATION WILL BEGIN ON JUNE 7 AND WILL CONTINUE UNTIL AUGUST 13.

Brochure C

SUMMER ART WORKSHOP

IN THE VILLAGE OF RANIER ON BEAUTIFUL RAINY LAKE

Brochure C

INTERNATIONAL ART ASSOCIATION

INTERNATIONAL FALLS, MINNESOTA . . . FORT FRANCES, ONTARIO

- RAY BERG — Instructor
Adult Art Coordinator
- JAMES WEST — Instructor
Adult Exhibits
- STAN JOHNSON — Instructor
Student Exhibits
- LEONARD MELVILLE — Instructor
Advanced Study
- GENE RITCHIE MONAHAN
Artist In Residence

INTERNATIONAL ART ASSOCIATION

Artists' and Models' Ball

9 P.M. FRIDAY, APRIL 30, 1965

ELKS HALL

THIRD ANNUAL COSTUME BALL

PROCEEDS FOR ART WORKSHOP

◆ DANCING ◆ DINING ◆ BEVERAGES
◆ DOOR PRIZE ◆ AUCTION SALE

\$4.00 PER COUPLE

Card Must Be Signed and Presented At Dance
to Win Prize



F A A

FRIENDS OF THE
ART ASSOCIATION

1965 MEMBERSHIP

SIGNATURE

ART CLUB MEMBER



F A A

1965
PAINTING
AWARD

SIGNATURE

ART CLUB MEMBER

APPENDIX 141

NEWS RELEASE TO THE DAILY JOURNAL AND OTHERS THEREAFTER:

The International Art Association of International Falls and Fort Frances announced the completion of the schedule of art classes for the coming summer.

Ray Berg, chairman of the board of directors of the association, stated that with the signing of a Canadian instructor the faculty for the unique art school on the shores of Rainy Lake is complete.

Viktor Tinkl, of Toronto, Canada, will be teaching the first two-week session, June 7-18. His class will be geared for the student interested in drawing.

Tinkl has just completed a two-year stint teaching printmaking to Eskimos of the Povungnituk region of Quebec. A graduate of Ontario art schools, Tinkl is currently painting for one year on an all-expense grant from the Canadian government.

The second session of the summer school is scheduled for July 5-16, and will have the noted portraitist and teacher Gene Ritchie Monahan as instructor. Mrs. Monahan will be concentrating on oil painting with lessons in portraiture for those interested in this area of painting.

University of Illinois art instructor Ruth Johnson will be the third artist-teacher of the workshop, and will be teaching July 19-30.

ADD ART STORY

A prize-winning watercolorist, Mrs. Johnson will be teaching a general media class with emphasis on water colors.

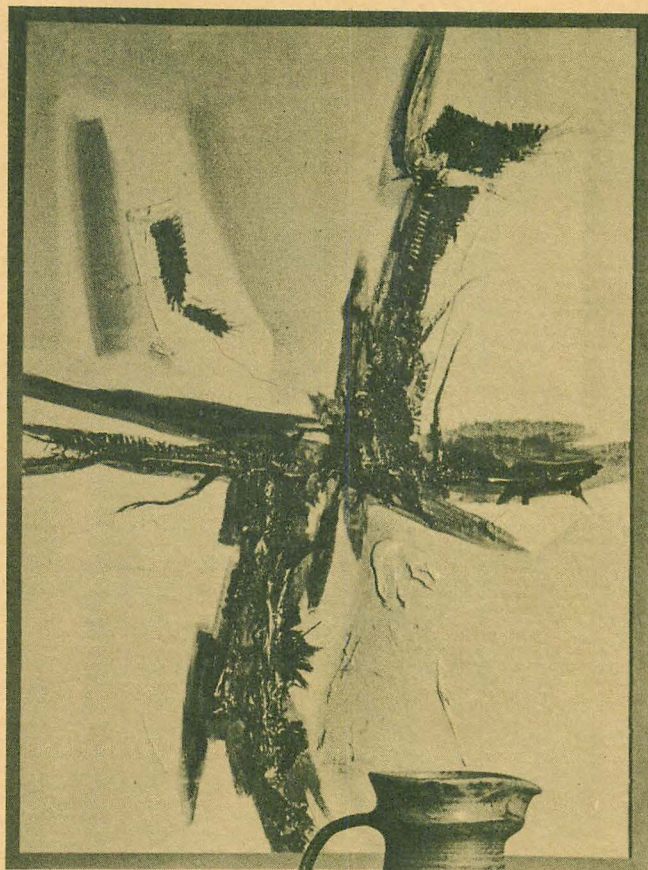
The final instructor of the scheduled series for adults will be University of Minnesota-Duluth art instructor Freddy Mmes. He is a recent award winner in the Walker Biennial and the Arrowhead Exhibit. He will be teaching an art class for college credit. The title of the course to be taught by this outstanding young painter has not been determined, but will be announced at a later date.

A brochure of particulars is being readied by the board of directors, and will be distributed to interested individuals, clubs, schools, and other art societies.

Also being presented this year, but being sponsored by International Falls school district and state aids for enrichment, will be a course in general art for students who have completed their ninth or tenth year of public school. This course will be held for six weeks with the students receiving one credit in art for the course. Instructor of the course will be Ray Berg of the Falls art staff.

The adult classes will be taught in Ranier, in the Association studio. The freshman-sophomore class will be conducted in the art rooms of Backus Junior High School.

Assisting with the arrangements of the public school art class are Superintendent of Schools Ray Elsea and Stanley Helleloid, principal of Backus Junior High. Both men are members of the International Art Association advisory Board.



A GRADUATE
ART EXHIBITION

Ray Berg
Marvin C. Muyres

August 11-16, 1964
Tweed Gallery

Ray Berg

A retrospective showing of paintings by Ray Berg, completed as part of a research program for the M.A. degree in art education.

The show is grouped in six areas beginning with the 1961 paintings and follows with examples of the type of work done during the years 1962, 1963, and 1964.

PREPARATION-1961

- | | |
|--|------------------|
| 1. PROPHET - oil | <i>Loaned by</i> |
| <i>Rev. and Mrs. John Malm, International Falls</i> | |
| 2. FOREST II - oil | <i>Loaned by</i> |
| <i>Mrs. Albert Swanson, Thief River Falls, Minnesota</i> | |
| 3. CELLIST - oil | <i>Loaned by</i> |
| <i>Mr. and Mrs. Ben Niemi, International Falls</i> | |
| 4. PROCESSION - oil | <i>Loaned by</i> |
| <i>Mr. and Mrs. James Larson, International Falls</i> | |
| 5. TWELFTH APOSTLE - aluminum | \$40 |
| 6. YOUNG GIRL - aluminum | \$25 |

BEGINNING-1962

- | | |
|---|------------------|
| 7. AMERICAN CUP RACE - oil | <i>Loaned by</i> |
| <i>Mr. Tom Hayes, Hoyt Lakes, Minnesota</i> | |
| 8. ORE HARBOR - oil | <i>Loaned by</i> |
| <i>Lee Thomas Printers, International Falls</i> | |
| 9. DON QUIXOTE | \$50 |

INTERIM I-1962

- | | |
|--|------------------|
| 10. CITYSCAPE - oil | <i>Loaned by</i> |
| <i>Dr. and Mrs. Fred Walter, International Falls</i> | |
| 11. AMAZON - oil and aluminum | \$50 |
| 12. LAZARUS - oil and burlap | <i>Loaned by</i> |
| <i>Rev. and Mrs. John Malm, International Falls</i> | |

CONTINUANCE-1963

- | | |
|--|------------------|
| 13. COLLAGE ROUGE - oil and burlap | \$30 |
| 14. COLLAGE VERDANT - oil and burlap | \$40 |
| 15. MAID OF ORLEANS - oil | \$90 |
| 16. CONVERSATION - oil | \$110 |
| 17. ST. LOUIS BAY - oil | \$140 |
| 18. VIKING - oil | \$90 |
| 19. ENAMEL PAINTING | <i>Loaned by</i> |
| <i>Mrs. Albert Swanson, Thief River Falls, Minnesota</i> | |
| 20. SILVER CRUCIFIX | \$25 |
| 21. JEWELRY | NFS |

INTERIM II-1963

- | | |
|-----------------------------------|------|
| 22. NEW STAR - aluminum | \$40 |
| 23. LILITH - aluminum | \$50 |
| 24. HER BEDROOM WINDOW - aluminum | \$60 |

ABOUT THE ARTISTS

RAY BERG is an art instructor in the public schools of International Falls, Minnesota.

He has been instrumental in the development of an adult art program in that community and in Fort Frances, Ontario. A former director of the Northwestern Ontario Art Association, he is currently a director of the Summer Art Colony and Workshop at Ranier, Minnesota.

The artist has exhibited his work in the following areas:

Swedish Institute, Minneapolis-1962
First Federal Exhibit, Duluth-1962, 1963
Arrowhead Show, Duluth-1961, 1962, 1963
Federated Women's Club Exhibits, International Falls, Minnesota
Ft. Frances Annual, Ft. Frances, Ontario
Town and Country Exhibit, St. Paul

MARVIN C. MUYRES received his B.S. Degree in 1961 from St. Cloud State College, St. Cloud, Minnesota. He was Elementary Art Director in the Brainerd Public Schools, 1961-1963. Mr. Muyres has spent the past year as a Graduate Student in the field of Art Education at the University of Minnesota, Duluth. He will be teaching art in the Minnetonka Public Schools this fall.

His work is available through Barrett Puhl's, Minneapolis, or from his residence, Oakdale Farm, Route 5, Excelsior, Minnesota.

This exhibit is presented in partial fulfillment of the requirements for the Master of Arts Degree in Education (Art Education) at the University of Minnesota, Duluth.

CULMINATION-1964

- | | |
|----------------------------------|---|
| 25. SQUALL AT DOCKSIDE - oil | Loaned by |
| | Mr. and Mrs. Fred Williams, International Falls |
| 26. CONCERT - oil | \$140 |
| 27. LIGHTNING CLASS - oil | \$90 |
| 28. PSYCHOLOGY OF LEARNING - oil | \$90 |

Marvin C. Muyres**JEWELRY**

- | | |
|---|------|
| 1. Gold Ring-Cast | NFS |
| 2. Gold Ring-Cast | NFS |
| 3. Silver Ring-Cast | NFS |
| 4. Silver Ring-Cast | NFS |
| 5. Silver Ring-Cast | NFS |
| 6. Mexican Silver-Cast | NFS |
| 7. Silver Cat Pin | NFS |
| 8. Forged Pin | \$8 |
| 9. Silver Fish Pin | NFS |
| 10. Silver Fish Family | NFS |
| 11. Silver Forged Pin with Zircon | \$35 |
| 12. Silver Cuff Links and Tie Tack Forged | \$15 |
| 13. Bracelet Silver and Rare Woods | \$45 |
| 14. Silver and Enamel Pendant Forged | NFS |
| 15. Silver Pendant Cast | \$15 |
| 16. Silver Pendant Cast | \$15 |
| 17. Silver and Enamel Pendant Cast | NFS |
| 18. Silver and Enamel Pendant Cast | \$20 |
| 19. Silver and Enamel Pendant Cast | NFS |
| 20. Tie Tacks | NFS |

COPPER ENAMELINGS

NFS

HOOKED RUG

- | | |
|-----------------------------------|-------|
| Hand hooked in shades of red wool | \$220 |
|-----------------------------------|-------|

LAMP

- | | |
|------------------------|------|
| Oiled walnut and ebony | \$50 |
|------------------------|------|

CERAMICS

- | | |
|-----------------------------|------|
| 1. Bowl | \$15 |
| 2. Bowl | \$25 |
| 3. Bowl | NFS |
| 4. Cross-dipped Bowl | NFS |
| 5. Tall small-necked Bottle | NFS |
| 6. Carved Vase | \$10 |
| 7. Weed Pot | NFS |
| 8. Bottle | NFS |
| 9. Vase | \$8 |
| 10. Pitcher | \$8 |
| 11. Bottle | NFS |

- | | |
|-----------------------------|------|
| 12. Mottled Bowl | \$7 |
| 13. Fruit Platter | \$14 |
| 14. Bowl | NFS |
| 15. Weed Pot | \$5 |
| 16. Bull Bank | NFS |
| 17. Branch Bottle | NFS |
| 18. Weed Pot | NFS |
| 19. Bowl-Volcanic Ash | NFS |
| 20. Weed Pot | NFS |
| 21. Branch Bottle | \$10 |
| 22. Low Bowl | \$4 |
| 23. Covered Jar | \$6 |
| 24. Bowl | NFS |
| 25. Bank | \$5 |
| 26. Planter | \$20 |
| 27. Branch Bottle | \$6 |
| 28. Weed Pot | NFS |
| 29. Bull Bank | \$8 |
| 30. Pitcher and Cups | NFS |
| 31. Three Spouted Bottle | \$35 |
| 32. Footed Bowl | NFS |
| 33. Tea Set (7 Pieces) | \$15 |
| 34. Pitcher | \$8 |
| 35. Small Neck Bottle | \$3 |
| 36. Pitcher | \$8 |
| 37. Vase | \$3 |
| 38. Small Neck Bottle | \$5 |
| 39. Vase | \$5 |
| 40. Pitcher | \$10 |
| 41. Textured Bottle | \$5 |
| 42. Soup Bowls (5 Pieces) | \$10 |
| 43. Small Neck Bottle | \$3 |
| 44. Vase | \$4 |
| 45. Vase | \$5 |
| 46. Creamer and Sugar | \$5 |
| 47. Creamer and Sugar | \$10 |
| 48. Drinking Set (7 Pieces) | NFS |
| 49. Vase | \$5 |
| 50. Flat Bottle | \$5 |
| 51. Crater Glaze Vase | NFS |
| 52. Weed Bottle | \$8 |
| 53. Vase | NFS |
| 54. Blue Bowl | NFS |
| 55. Blue Neck Bottle | \$10 |
| 56. Vase | \$5 |
| 57. Small Bottle | NFS |
| 58. Vase | \$4 |
| 59. Bank | NFS |
| 60. Bowl | \$5 |
| 61. Family Mugs (5 Pieces) | NFS |
| 62. Pitcher | \$10 |



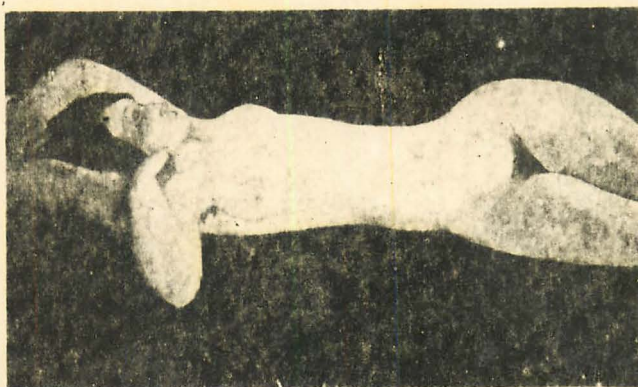
PERCY STAMP
Hatpin. 1908



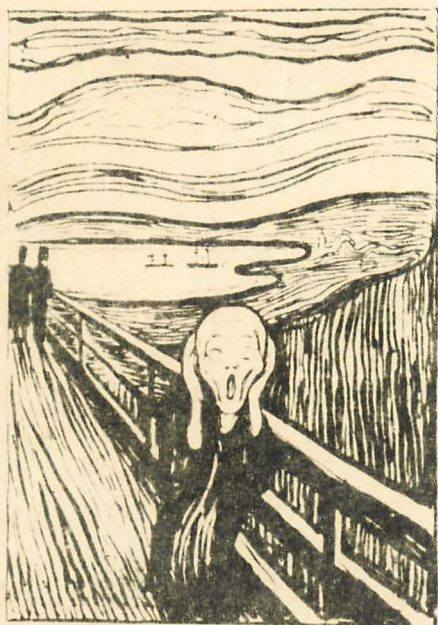
WASSILY KANDINSKY
Summer (woodcut). 1903



KIRCHNER THE AMSELFISCH. 1923



Amedeo Modigliani: *Large Nude*, ca. 1915



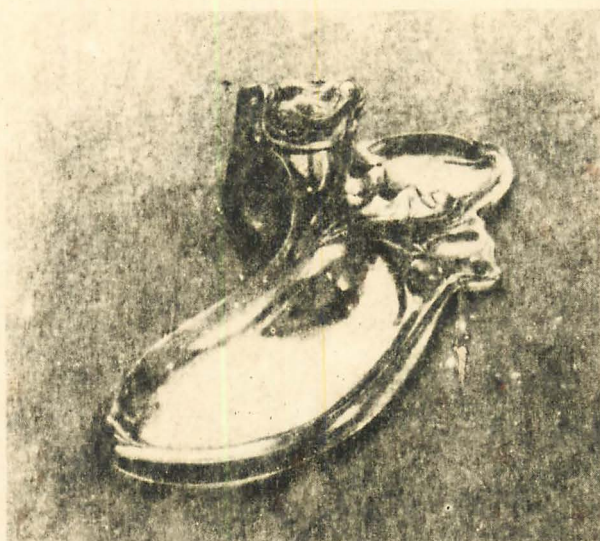
MUNCH, THE CRY, 1893. Lithograph



BEARDSLEY, illustration for Oscar Wilde's *Salome*



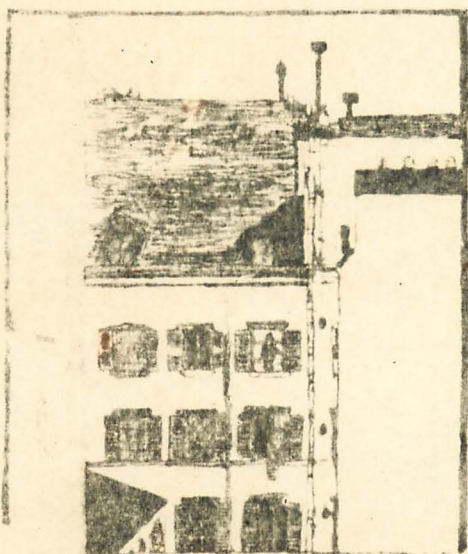
MUNCH, GIRLS ON THE BRIDGE, 1901.
National Gallery, Oslo



ANONYMOUS FRENCH
Inkstand. About 1900



Henri van de Velde *Abstract Composition* 1890, pastel, Museum, Otterlo (Holland)

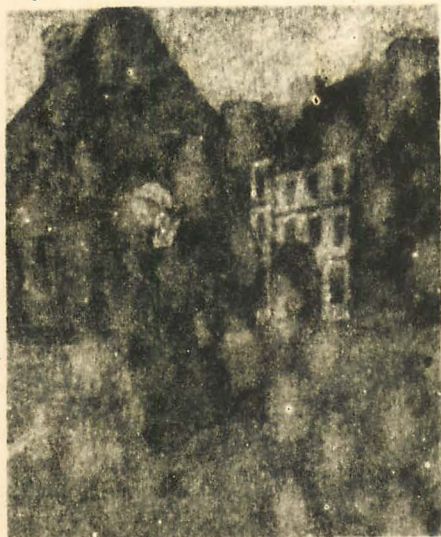


BONNARD. POSTER FOR THE "REVUE BLANCHE."
1894

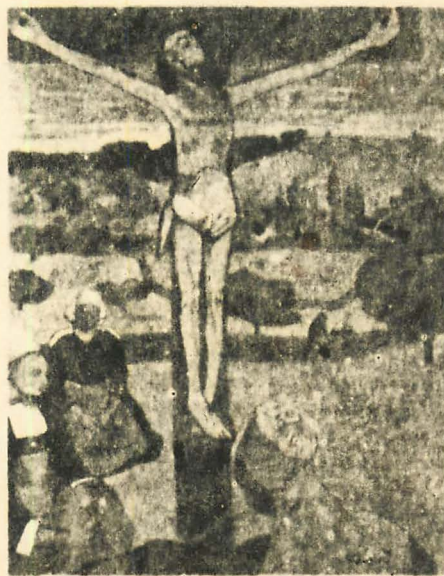


BONNARD. WOMAN WITH UMBRELLA. 1895.
Lithograph

Bonnard



SÉRUSIER, THE SHOWER. *Private Collection, Paris*



GAUGUIN, THE YELLOW CHRIST 1889
Albright Art Gallery, Buffalo



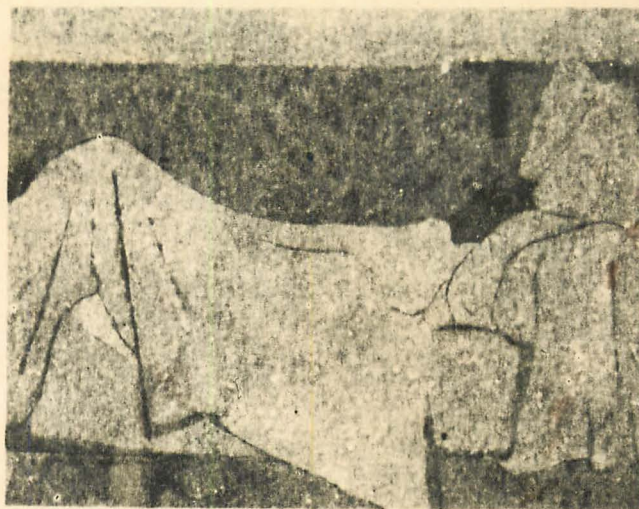
VUILLARD, THE COOK 1869
Lithograph



TURNER, THE RAIN 1867
Museum of Modern Art, New York



Toulouse-Lautrec, JARDIN DE PARIS, 1893
Lithograph



VILLEDARD, IN BED, 1891.

Musée d'Art Moderne, Paris



SIGNAC, BEACHED SAILS, 1902



VAN GOGH, YELLOW WHEAT, 1889.

Le Galleries, London



Fig. 1. The Prophet - Oil

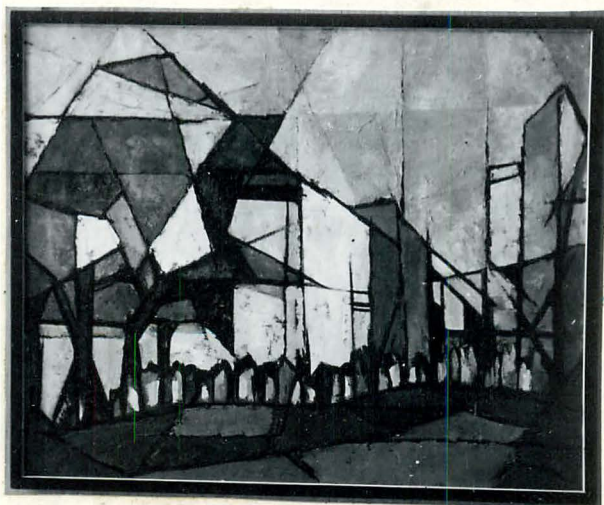


Fig. 2. Procession - Oil



Fig. 3. Enchanted Forest
Oil



Fig. 4. The Cellist - Oil



Fig. 5. The American Cup Race
Oil



Fig. 6. Ore Harbor - Oil



Fig. 7. Pagan Image - Oil



Fig. 8. Cityscape - Oil

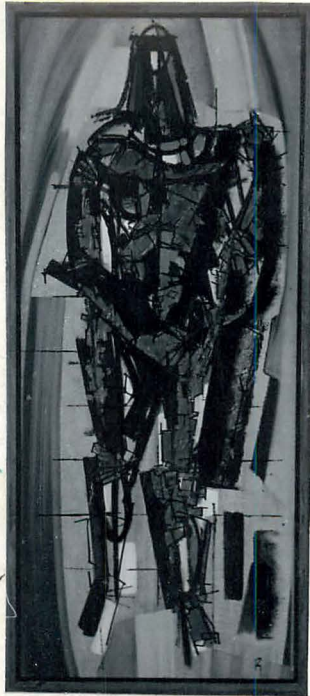


Fig. 9. The Amazon
Oil and aluminum



Fig. 10. Lazarus - Oil Collage



Fig. 11. Collage Rouge - Oil and
Burlap on Canvas



Fig. 12. Conversation - Oil



Fig. 13. Maid of Orleans - Oil

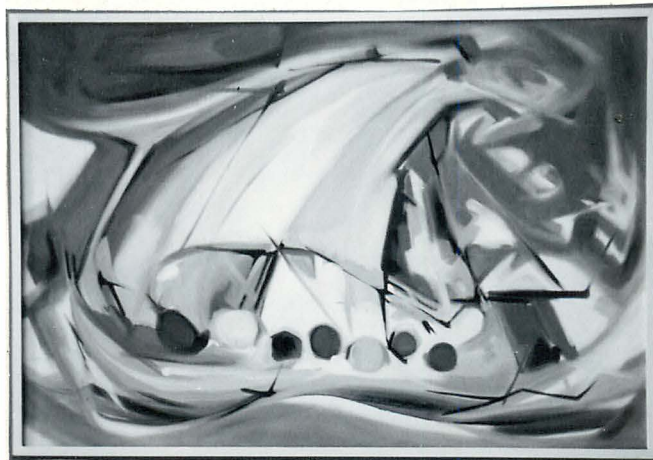


Fig. 14. Viking - Oil

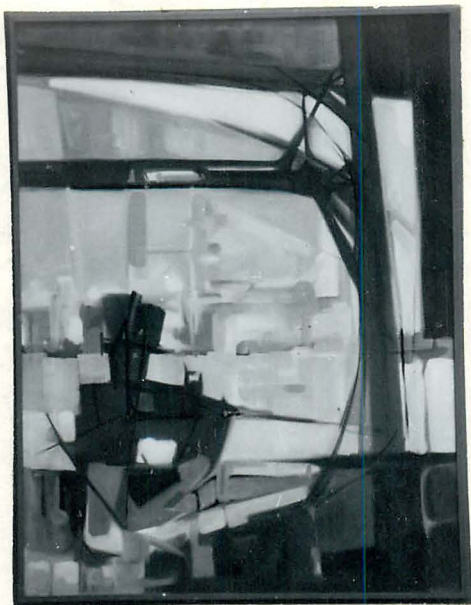


Fig. 15. St. Louis Bay - Oil



Fig. 16. Her Bedroom Window - Oil
and Aluminum on Glass



Fig. 17. New Star - Aluminum
and oil on Masonite



Fig. 18. The Psychology of Learning
Oil



Fig. 19. Lightning Class
Oil



Fig. 20. Squall at Dockside - Oil



Fig. 21. Concert - Oil



Fig. 22. Exhibition Silverwork

APPENDIX vii

JUNIOR HIGH ART CURRICULUM

Junior high school seventh and eighth grade art serves four purposes:

1. It serves as a means of acquainting the child with a usable knowledge of color, architectural principles, arrangement, business lettering and posters and other art information that can be used in the home and at work. Particularly stressed in color in the home, business, and clothing.
2. We teach the child all the basic fundamentals that go into a good painting. We explain how history has been recorded through the making of paintings, sculpture and architectural creations. We acquaint the child with all of the various "isms" of art from prehistoric man's cave paintings down to our own abstract expressionisms.
3. In learning these things we give the student an opportunity to practice what we have been preaching by making experimental drawings and paintings using the information they have been given.
4. We insist that the student add all of this information to his vocabulary. This we test for in the written language and the oral usage.

Seventh grade art

1. A study of color and color harmonies
2. Acquainting the student with the art elements. This includes color, lines, shape, form, texture, rhythm, balance, emphasis, harmony, values, and other art elements.
3. A study of drawings in one and two point perspective
4. A beginning approach to the world of paintings, architecture and other fine art areas
5. Testing of these areas both in a creative fashion and in the written test

Eighth Grade

1. A review of materials covered in seventh grade
2. A more complete introduction of what a painting is, and what the various major art styles are. These styles include:
 - A. Realism
 - b. Impressionism
 - c. Post-Impressionism
 - d. Expressionism
 - e. Fauvism
 - f. Cubism
 - g. Surrealism

- h. Purism
- i. Abstract Expressionism
- 3. Creative projects involving these styles. (i.e. water colors, drawing)
- 4. Simple craft projects including simple printmaking, toothpick sculpture, paper sculpture, copper tooling, etc.
- 5. Creative and written tests of the foregoing material.

Ninth Grade

The following manipulative activities work hand in glove with emotional and intellectual activities in the art classes. These activities are common to many aspects of general education including imagining, experimenting, discovering, exploring, planning, inventing, originating, comparing, solving, selecting, arranging, evaluating, and composing. The course is designed to serve the pre-college student, the potential housewife, the tradesman, and is general enough to serve as a beneficial course for any ninth grade student.

Some of the activities include:

1. Drawing - The process of portraying an object, an idea, or a feeling with lines, shading, texture in one or more colors. Students will use pencil, charcoal, pen and ink, crayon, or brush.
2. Painting - A variety of painting will be done with such media as water colors, temperas, polymer paints and others on paper, cloth, plaster, wood, etc.
3. Printing - The student will work with printing through the use of linocum blocks, wood blocks, silk screen, monoprinting, and other printing techniques.
4. Constructions - The ninth grader will work in three dimensional designing, working on such projects as mobiles, foamglas sculpture, paper sculpture, toothpick construction, puppets, etc.
5. Potting - Further three dimensional creative work will be done with clay. The student will have a chance to make clay projects in the coil method, the slab, and in sculpture. In addition, each student will throw pots on the potter's wheel.
6. Design - All students will work in the afore mentioned areas but with solid design fundamentals always being considered when each project is being done.
7. Weaving - Each student will have an opportunity to work with own project in weaving using two heddle looms furnished by the school. Scarves, and place mats can be made on these looms.
8. Metals - The students will work with copper and with junk metals in forming art metal sculpture and designs.
9. In addition to many other projects, too numerous to mention here, the ninth grade art student will also see films, filmstrips, slides, and will travel to Duluth in the spring of the year to see a major art show at the Tweed Gallery.

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